Table 8.1

***THE MIKADO:* CHRONOLOGY (1884-1896)**

1884

January 1	*Iolanthe* ends its 398-performance run at the Savoy.
January 5	*Princess Ida* opens at the Savoy with Sullivan conducting only the first performance. The opera closed after 246 performances on October 8.
February 2	Sullivan letter to Bret Harte: "I have come to the decision of not writing any more operas for some time to come, for I have resolved to devote myself now, if not entirely, at least in a great measure, to more earnest work."[1]
March 22	Carte letter to Gilbert and Sullivan: "By our agreement [February 8, 1883] I have to give you and Gilbert six months' notice in case of a new opera being required. Will you please accept this note as fulfilling the required formality?"[2]
April 10	Sullivan diary entry after meeting Gilbert. "Two hours' conversation. He proposed to me a subject of a new piece, the same idea that I had already declined two years ago, based on the notion that by means of a charm (formerly a coin, now a lozenge) a person would really become the characters he or she represented themselves to be . . . Long argument on this part—no concession on either side—complete deadlock, though quite friendly throughout."[3]
April 12	Sullivan diary entry in which he outlines his primary objections to Gilbert's proposed libretto: 1) "Because it is going back to the elements of topsyturvydom and unreality"; 2) "It bears a strong resemblance to *The Sorcerer,* inasmuch as in both pieces by means of a charm, people all fall in love with each other"; and 3) "Any element of romance and tenderness which Gilbert might introduce must, by its surroundings, be unreal and artificial."[4]
May 3	Gilbert to Sullivan in response to a letter Sullivan wrote several days after the following April 26 diary entry: "Anxious as I am, and have always been, to give due weight to your suggestions, the time has arrived when I must state—and I do so with great reluctance—that I cannot consent to construct another plot for the next Opera."[5]
May 8	Sullivan diary entry: "Gilbert wrote to propose a piece on lines I suggested. Wrote and accepted with greatest pleasure, and said, under the circumstances, I undertook to set it without further discussion."[6]
May 9	Sullivan diary entry: "All unpleasantness at an end."[7]
May 20	Sullivan diary entry: "I think the subject excellent—funny."[8]

[1] Ainger (2002), 229. 0
[2] Flower (1927), 138. .
[3] Ibid.,141.
[4] Ibid., 143.
[5] Ibid., 144.
[6] Ibid.
[7] Ibid., 145.
[8] Ainger (20023, 233.

October 11 Two days after the final performance of *Princess Ida,* the Savoy revived *The Sorcerer* (with some revisions) and *Trial by Jury* as a double bill conducted by Sullivan.

November 20 Sullivan diary entry: "Dined with Gilbert and his wife. Went through 1st Act of new piece. Made several important suggestions with which Gilbert agreed. Act still in an incomplete and somewhat crude condition, but will shape out well. Left at 2 a.m. Some words for music ready."[9]

November 27 Gilbert sent Sullivan the lyrics to 7 musical numbers, including "Three little maids."[10]

December 8 Sullivan composes Pish-Tush's "For he is right."[11]

December 9 Gilbert sent Sullivan the lyrics to "I am so proud" for Ko-Ko, Pooh-Bah, and Pish-Tush."[12]

December 21 Sullivan composes "Three little maids from school are we."[13]

1885

January 10 The opening of the Japanese exhibition at Knightsbridge.

January 27 *The Mikado* rehearsals begin.[14]

February 9 Sullivan composes "My Object All Sublime."[15]

February 22 Sullivan composes "The flowers that bloom in the spring" and revises the finale to Act 1.[16]

March 3 Sullivan diary entry: "Worked all night at Finale 1st Act. Finished at 5 a.m. 63 pages of score at one sitting."[17]

March 6 Sullivan finishes scoring Act 2 at 5:45 a.m.

March 12 *The Sorcerer/Trial by Jury* closes after 150 performances.

March 14 *The Mikado* premiere.
Sullivan's diary entry: "A most brilliant house. Tremendous reception. All went very well except Grossmith, whose nervousness nearly upset the piece. A *treble* encore for 'Three little maids' and for 'The flowers that bloom in the spring.' Seven encores taken—might have taken twelve."

March 16 Gilbert and Sullivan moved Ko-Ko's "As some day it may happen" ("Little List") from after "Were you not to Ko-Ko plighted" to its present position directly following his entrance ("Behold the Lord High Executioner") and Yum-Yum's "The sun, whose rays" from after "So please you, Sir, we much regret" in Act 1 to the beginning of Act 2.

1887

January 19 *The Mikado* closes after 672 performances.

January 22 *Ruddigore* premiere.

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[9] Flower (1927), 148.
[10] Ainger (2002), 237.
[11] Ibid.
[12] Ibid.
[13] Ibid., 238.
[14] Ibid., 242.
[15] Ibid.,
[16] Ibid., 243.
[17] Flower (1927), 149.

June The Japanese exhibition at Knightsbridge closes.
November 5 *Ruddigore* closes after 288 performances.
November 12 *H.M.S. Pinafore* opening of first revival

1888

March 10 *H.M. S. Pinafore* closing of the first revival after 120 performances.
March 17 *The Pirates of Penzance* opening of first revival (closing on June 6 after 80 performance)
June 7 *The Mikado* opening of its first revival (closing on September 29 after 116 performances)
October 3 *The Yeoman of the Guard* premiere

1889

November 30 *The Yeoman of the Guard* closes after 423 performances
December 7 *The Gondoliers* premiere

1891

June 20 *The Gondoliers* closes after 554 performances

1893

October 7 *Utopia, Limited* premiere (closes on June 9, 1894 after 245 performances)

1895

November 6 *The Mikado* opening of its second revival (closing on March 4, 1896 after 127 performances).

1896

March 7 *The Grand Duke* premiere (closes on July 10 after 123 performances)
June 11 *The Mikado* opening of its third revival (closing on February 17, 1897 after 229 performances)

Table 8.2

THE PLOT AND MUSICAL NUMBERS IN *THE MIKADO*

AND THE SONG ORDER OF *THE MIKADO* SONG IN *TOPSY-TURVY*

THE PLOT OF *THE MIKADO*

Nanki-Poo (tenor) has fled the court of his father, the Mikado of Japan (bass), to avoid marrying the unattractive Katisha (contralto). Disguised as a wandering minstrel he is reunited in Titipu with his new love, Yum-Yum (soprano). Their union is thwarted, however, by her betrothal to Ko-Ko (baritone) who, condemned to death under the Mikado's severe anti-flirting laws, has been appointed Lord High Executioner on the principle that he cannot execute before decapitating himself. Compelled to stage an execution to satisfy the Mikado, Ko-Ko permits the marriage of Yum-Yum and Nanki-Poo when the latter consents to be beheaded in return. No blood is spilt, however, as Ko-Ko, aided by Pitti-Sing (mezzo-soprano) and the self-important Pooh-Bah (baritone), convinces the emperor that the deed has been done. On discovering that the victim was his son, the Mikado sentences those responsible but he relents when Nanki-Poo reappears.

David Russell Hulme, "Oxford Music Online," published in print in 1992 and online in 2002. The only major missing information to pithy summary is that at the end of the evening Nanki-Poo is restored to the woman he loves, Yum-Yum, and Ko-Ko is united with Katisha.

THE MUSICAL NUMBERS IN *THE MIKADO*

ACT I	
Overture	**Rehearsal**
No. 1	**If you want to know who we are (Nanki-Poo and Men)**
No. 2	**A wand'ring minstrel I (Nanki-Poo and Men)**
No. 3	**Our great Mikado, virtuous man (Pish-Tush and Men)**
No. 4	Young man, despair (Pooh-Bah, Nanki-Poo, and Pish-Tush)
No. 4a	And have I journeyed for a month (Nanki-Poo and Pooh-Bah)
No. 5	**Behold the Lord High Executioner (Ko-Ko and Men)**
No. 5a	As some day it may happen (Ko-Ko and Men)
No. 6	Comes a train of little ladies (Girls)
No. 7	**Three little maids from school are we (Yum-Yum, Peep-Bo, Pitti-Sing, and Girls)**
No. 8	**So please you, Sir, we much regret (Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls)**
No. 9	Were you not to Ko-Ko plighted (Yum-Yum and Nanki-Poo)
No. 10	**I am so proud (Pooh-Bah, Ko-Ko, and Pish-Tush)**
No. 11	With aspect stern and gloomy stride (Finale of Act I) (Ensemble)

ACT II

No. 12	Braid the raven hair (Pitti-Sing and Girls)
No. 13	**The sun, whose rays are all ablaze (Yum-Yum)**
No. 14	Brightly dawns our wedding day (Madrigal) (Yum-Yum, Pitti-Sing, Nanki-Poo, and Pish-Tush)
No. 15	Here's a how-de-do! (Yum-Yum, Nanki-Poo, and Ko-Ko)
No. 16	**Mi-ya sa-ma (Mikado, Katisha, Girls, and Men)**
No. 17	**A more humane Mikado (Mikado, Girls, and Men)**
No. 18	**The criminal cried as he dropped him down (Ko-Ko, Pitti-sing, Pooh-Bah, Girls, and Men)**
	The dialogue between Nos. 18-19 appears in the screenplay.
No. 19	**See how the Fates their gifts allot (Glee) (Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, and Katisha)**
No. 20	The flowers that bloom in the spring (Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, and Pooh-Bah)
No. 21	Alone, and yet alive! (Katisha)
No. 22	Willow, tit-willow (Ko-Ko)
No. 23	The is beauty in the bellow of the blast (Katisha and Ko-Ko)
No. 24	**For he's gone and married Yum-Yum (Finale of Act II) (Ensemble)**

- Songs in bold appear in *Topsy-Turvy*

THE SONG ORDER OF *THE MIKADO* SONGS IN *TOPSY-TURVY*
(arranged by scene indexes)

#1 (0:10): "So please you, Sir, we much regret" (Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls)
No. 8 in *The Mikado*. Rehearsal with piano heard during the opening credits (3)

Note: The absence of music from The Mikado from the first seventy minutes of film time is due to the fact that its inception and creation were delayed until its dramatic arrival in the narrative. Instead, audiences are treated to two fully staged excerpts from the opening night performance of "Princess Ida: and two from the revival of "The Sorcerer," as well as the dramatized excerpt from Offenbach "Les Contes d'Hoffmann" in the brothel and Sullivan's "The Lost Chord" at Fanny's salon.

#21 (70:51): "Behold! The Lord High Executioner" (Ko-Ko and Men)
No. 5 in *The Mikado*. Flash-forward to a fully staged performance (62-63)
"If you want to know who we are" (Nanki-Poo and Men)
No. 1 in *The Mikado*. Gilbert reading his lyrics to Sullivan (65-66)
"Our great Mikado, virtuous man" (Pish-Tush and Men)
No. 3 in *The Mikado*). Gilbert reading his lyrics to Kitty (66-67)
#24 (86:32): "I am so proud" (Pooh-Bah, Ko-Ko, and Pish-Tush)
No. 10 in *The Mikado*. Rehearsal with Sullivan at the piano (76-80)

#26 (96:28): "A wand'ring minstrel I" (Nanki-Poo and Men)
No. 3 in *The Mikado*. Flash-forward to a fully staged performance (86-87)

#27 (98:15): "Three little maids from school are we" (Yum-Yum, Peep-Bo, Pitti-Sing, and Girls)
No. 7 in *The Mikado*. Flash-forward to a fully staged performance (94-95)

"See how the Fates their gifts allot" (Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, and Katisha)
No. 19 in *The Mikado*). Gilbert reciting his lyrics from memory while moving the figures representing characters in his model theater (96)

#28 (106:21): Dramatic rehearsal between "See how the Fates their gifts allot" (Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, and Katisha)
No. 19 in *The Mikado*.

"The flowers that bloom in the spring" (Gilbert, Grossmith, Bond, Barrington, and Seymour)
No.20 in *The Mikado* (98-102)

#30 (117:15): "A more humane Mikado" (Mikado, Girls, and Men)
No. 17 in *The Mikado*. Fully staged dress rehearsal (104-06)

#33 (131:39): "Mi-ya sa-ma" (Mikado, Katisha, Girls, Men)
No. 16 in *The Mikado*). Opening night fully staged performance (122-24)

#34 (139:53): "The criminal cried as he dropped him down" (Ko-Ko, Pitti-Sing, Pooh-Bah, Girls, and Men)
No. 18 in *The Mikado*. Opening night fully staged performance (125-28)

#35 (143:32): "For he's gone and married Yum-Yum" (Ensemble)
No. 24 in *The Mikado*. Opening night fully staged performance (128-130)

#38 (153:20): "The sun, whose rays are all ablaze" (Yum-Yum)
No. 13 in *The Mikado*). Opening night fully staged performance (135-36)

Table 8.3

***TOPSY-TURVY:* SCENE INDEX**

#1 **Opening (0:10)**
Man: "One, two—two, two."
"So please you, Sir, we much regret" (Yum-Yum, Peep—Bo, Pitt-Sing, Pooh-Bah, and Girls) (3)[18]

#2 "I'm going to the Theatre, Louis" [Sullivan] (2:04) (4)
Music cue 1, the "Private Buffoon" theme from the overture to *The Yeoman of the Guard,* starts after Louis's "Hot coffee—very strong, please" (4) and ends after Sullivan's "Now go and fetch the cab!" (5)
Music cue 2, "The wooer hoes a-wooing" from the overture to *The Yeomen of the Guard,* starts after Sullivan enters the cab (5)

#3 *Princess Ida First Night*: "If you give me your attention" (3:48) (6)

#4 The Notices (7:04) (10)
Gilbert: "Listen to this . . . today's *Times.*"

#5 Sir Arthur's Resolutions (8:50) (11)
Music cue 3 ends with Sullivan's "The Long Day Closes" after Sullivan says "But there will be nothing to discuss" (13)

#6 "King of Topsy-Turvydom" (11:18) (13)
Kitty: "Did you dine at the Beefsteak Club?"
Music cue 4, "'Tis said that joy in full perfection" from the Act 2 Finale to *The Yeomen of the Guard* starts after Gilbert says "'The King of Topsy-Turvydom.' Humiliating" (13)
Piano Duet for Four Hand, Opus 10, by Weber, Fanny and Arthur, followed by their conversation in Sullivan's study (14-16)

#7 Recuperating in Paris (16:17) (16)
Pianist (singing): *Les oiseaux dans la charmille*

#8 A Heat Wave: "This helmet I suppose" [from *Princess Ida*] (17:30) (19)

#9 Declining Receipts (22:56) (23)
Helen: "Come in."
Music cue 5, "As o'er our penny roll we sing" from Act 1 of *The Grand Duke*. [the "Habanera"], starts after Barker says "Indeed you are sir" (26)

#10 To the Savoy Hotel (31:02) (30)
Music cue 6, the Dance from Act 2, followed by "My Lord Grand Duke, farewell" from Act 1 of *The Grand Duke,* starts at the beginning of the track (30) and ends after Sullivan says "The minute I return" (33)
Fanny sings her composition, "Barcarole," words by Edgar Berry, in Arthur's apartment (33-34)

#11 "In this instance it is a magic potion" [Gilbert] (35:38) (35)
Music cue 7, "When you find you're a broken-down critter" from Act 1 of *The Grand Duke,* begins before Mrs. Judd says "I've made you some beef tea, Mr Gilbert."

[18] The items in bold are from *The Mikado.* The numbers in parentheses are keyed to Leigh (1999).

#12 "Everyone's a Critic" (40:35) (38)
Gilbert (screaming): "Aaargh!!!"
#13 Fanny Hosts a Salon: "The Lost Chord" (41:13) (39)
Fanny: "I do hope you've enjoyed your evening."
#14 No More Shots in My Locker (45:07) (41)
Carte: "It's ridiculous."
#15 *The Sorcerer* Is Revived: "Incantation" (46:11) (42)
#16 The Diva's Dressing Room (50:05) (46)
Leonora: "How many today, Jessie?"
#17 "But soft . . . / why where be oi?" [from *The Sorcerer*] (52:44) (49)
#18 At an Impasse (55:17) (50)
Gilbert: "Good morning, Carte."
#19 A Japanese Exhibition (62:45) (56)
#20 Never Bear a Humorous Baby (68:19) (61)
Mother: "Do we suppose that Lucy is with child?"
#21 **Inspiration: "Behold the Lord High Executioner" [flash-forward performance] (70:51) (62)**
Music cue 8, the opening bars of the overture and "I once was as meek as a new-born lamb" from Act 2 of *Ruddigore,* begins and ends late at night in Gilbert's study (62)
Music cue 9, the same as cue 8, begins after Gilbert has put the sword down on his desk and ends after he looks at it and stops (62)
Gilbert reads the lyrics to "If you want to know who we are" to Sullivan in Sullivan's study (65-66)
Music cue 10, "Our great Mikado, virtuous man" from Act 1 of *The Mikado,* begins before Gilbert reads "I hurried back at one" (66)
Gilbert reads the lyrics to "Our great Mikado, virtuous man" to Kitty in Gilbert's study (66-67)
#22 An Oyster Lunch (77:32) (68)
Musical cue 11, "The soldiers of our queen" from Act I and "So go to him and say to him" from Act 2 of *Patience,* opens the scene (68) and ends at the end of the scene (70)
"February 12th 1885. News reaches London of the killing of General Gordon by the Mahdi's troops at Khartoum."
#23 Negotiations (79:51) (70)
Carte: "I should rather like to offer you an increase in salary, George [Grossmith]"
Music cue 12, "Danse Grotesque" from Sullivan's incidental music to Shakespeare's play *The Merchant of Venice,* starts after Grossmith says "Forgive me, I seem to have lost my train of thought" (71) and ends after Barrington slams the door (72)
#24 **Music Rehearsal (86:32) (76)**
Grossmith: "And so, / Although / I'm ready to go, / Yet recollect / 'Twere disrespect"
"I Am So Proud" (Pooh-Bah, Ko-Ko, and Pish-Tush)
#25 Costume Fittings (89:26) (80)
Sibyl: "Do one's hands remain within, Madame Leon?"
Music cue 13, "Take a pair of sparkling eyes" from Act 2 of *The Gondoliers,* introduces the scene (80) and ends after Mme Leon adjusts Sibyl's corset (84)

#26 **“A wand’ring minstrel I” [flash-forward performance] (96:28) (86)**

#27 **Turning Japanese: “Three little maids from school are we” [rehearsal followed by a flash-forward performance] (98:15) (87)**
Gilbert in his study with his model theater reciting the lyrics to “See how the Fates their gifts allot” (96)

#28 **Principal Rehearsal (106:21) (96)**
Gilbert: “Thus. (*Laughter*.) The traditional Japanese posture, as adopted by well-meaning but misguided underlings upon the departure of their august superiors. Thank You.”

#29 **Orchestra Rehearsal (114:31) (103)**
Overture to *The Mikado*

#30 **“A more humane Mikado” [dress rehearsal] (117:15) (104)**

#31 Notes (119:58) (107)
Gilbert: “Thank you, Miss Braham. Is that everyone, Seymour?”
Music cue 14 (same as cue 1), begins after “D’Auban picks up a carpet-bag and leaves” (109)

#32 Speaking Up for Mr. Temple (128:54) (114)
Gilbert: “Good afternoon, Bovill.”
Music cue 15 (same as cue 5), starts after Gilbert says, “Then please be so good as to do so” (116)

#33 **The Mikado First Night: “Mi-ya sa-ma” [performance] (131:39) (116)**
Music cue 15 (same as cue 5) ends after Kitty’s maidservant says “Don’t worry, madam (117)
Music cue 16, “I have a song to sing, o!” from Acts 1 and 2 of *The Yeomen of the Guard,* starts after Sullivan toasts to Grossmith’s “very good health” and ends after Gilbert says “A brief intrusion” to Jessie (118)
Music cue 17 (same as cues 1 and 14) starts after Emily says “Oh, very well, Miss Braham” (120) and ends after Cook says “Five minutes, sir” (121)
Music cue 18 begins after Temple sings “A more humane Mikado / Never did in Japan exist” (124) and ends after “a church bell chimes ominously” (125)[19]

#34 **“The criminal cried as he dropped him down” [performance] (139:53) (125)**

#35 **“Finale” [“For he’s gone and married Yum-Yum”] [performance] (143:32) (128)**

#36 Willie and Lucy (147:07) (131)
Gilbert: “There’s something inherently disappointing about success.”
Music cue 19 (same as cue 4) starts after Kitty replies “Yes” to Gilbert’s “Ah, topsy-turvy” (132) and ends after “tears have appeared in Kitty’s eyes” (133)

#37 Arthur and Fanny (151:19) (133)
Sullivan: “I’m proud of myself, triumphant, exhilarated, exhausted, revived, and fed . . . up to the back teeth with these wretched kidneys.”
Music cue 20, “He loves” from Act 2 of *Iolanthe,* starts after “Kitty is in pain” (133) and ends after Fanny says “I must fly” (134)

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[19] “This is a piece of pure dramatic film music by Carl Davis, but if you listen carefully you can hear the “More Humane Mikado” theme that Temple sang at the end of the preceding scene.” Leigh (1999), 138.

#38 **Leonora and the Mirror: “The sun, whose rays are all ablaze” (153:20) (134)**

#39 End Titles (156:34) (137)

A caption: Gilbert & Sullivan wrote five more operas, including *The Yeomen of the Guard* and *The Gondoliers.*

Cue 21: The End-title Music

a) “The sun, whose rays are all ablaze” from Act 2 of *The Mikado*
b) “”Climbing over rocky mountains” from Act 1 of *The Pirates of Penzance*
c) The “Habanera” from *The Grand Duke* (see cues 5 and 15)

Table 8.4

***THE MIKADO:* THE GILBERT AND SULLIVAN AND MIKE LEIGH REPERTORY PLAYERS**

	BARRINGTON	BOND	BRAHAM	BRANDRAM
THESPIS (1871)				
TRIAL BY JURY (1875)				
THE SORCERER (1877)	Dr. Daly			
H. M. S. PINAFORE (1878)	Capt. Corcoran	Hebe		
THE PIRATES OF PENZANCE (1880)	Police Sergeant			
PATIENCE (1881)	Grosvenor	Lady Angela	Patience	
IOLANTHE 1882)	Mountararat	Iolanthe		
PRINCESS IDA (1884)	King Hildebrand	Melissa	Princess Ida	Lady Branch
THE MIKADO (1885)	Pooh-Bah	Pitt-Sing	Yum-Yum	Katisha
RUDDIGORE (1887)	Sir Despard	Mad Margaret	Rose Maybud	Dame Hannah
THE YEOMAN OF THE GUARD (1888)		Phoebe Meryll		Dame Carruthers
THE GONDOLIERS (1889)	Giuseppe	Tessa	The Duchess	
UTOPIA LIMITED (1893)	King Paramount			The Lady Sophy
THE GRAND DUKE (1896)	Ludwig			The Baroness

	GREY	GROSSMITH	LELY	TEMPLE
THESPIS (1871)				
TRIAL BY JURY (1875)				
THE SORCERER (1877)		J.W. Wells		Pointdextre
H. M. S. PINAFORE (1878)		Sir J. Porter		Dick Deadeye
THE PIRATES OF PENZANCE (1880)		Major Stanley		The Pirate King
PATIENCE (1881)		Bunthorne	Duke Dunstable	Colonel Calverly
IOLANTHE (1882)	Fleta	Lord Chancellor	Earl Tolloller	Stephon
PRINCESS IDA (1884)		King Gama	Cyril	Arac
THE MIKADO (1885)	Peep-Bo	Ko-Ko	Nanki-Poo	The Mikado
RUDDIGORE (1887)		Robin Oakapple	Dauntless	
THE YEOMAN OF THE GUARD (1888)		Jack Point		Sergeant Meryll

- None of *The Mikado* cast appeared in *Thespis* (1871) or *Trial by Jury* (1875), and only two members of *The Mikado* case appeared in a Gilbert and Sullivan comic opera after *The Gondoliers.* Rutland Barrington was cast as King Paramount in *Utopia Limited* (1893) and as Ludwig in *The Grand Duke* (1896), and Rose Brandram was cast as The Lady Sophy in *Utopia Limited* (1893) and as The Baroness in *The Grand Duke* (1896)
- The original cast members of *The Mikado* (1885) were played by the following actors in *Topsy-Turvy:*

  Rutland Barrington (Pooh-Bah): Vincent Franklin
  Jessie Bond (Pitti-Sing): Dorothy Atkinson
  Frederick Bovill (Push-Tush): Michael Simkins[20]
  Leonora Braham (Yum-Yum): Shirley Henderson
  Rosina Brandram (Katisha): Louise Gold
  Sybil Grey (Peep-Bo): Cathy Sara
  George Grossmith (Ko-Ko): Martin Savage
  Durward Lely (Nanki-Poo): Kevin McKidd
  Richard Temple (Mikado): Timothy Spall
- The following actors in *Topsy-Turvy* appeared in other films directed by Mike Leigh:
  Jim Broadbent (W. S. Gilbert): *Life Is Sweet* (1990), *Vera Drake* (2004), and *Another Year* (2011)
  Lesley Manville (Lucy Gilbert): *Grown-Ups* (1980), *High Hopes* (1988), *Secrets and Lies* (1996), *All or Nothing* (2002), *Vera Drake* (2004), *Mr. Turner* (2014), *Another Year* (2019)
  Wendy Nottingham (Helen Lenoir): *The Short and Curlie* (1987)
  Timothy Spall (Mikado): *Life Is Sweet* (1990), *Secrets and Lies* (1996), *All or Nothing* (2002), and *Mr. Turner* (2014)
- The following actors in *Topsy-Turvy* appeared in the *Harry Potter* movie series[21]:
  Jim Broadbent (W. S. Gilbert): Professor Horace Slughorn (2009 and 2011)
  Shirley Henderson (Yum-Yum): Moaning Myrtle (2002 and 2005)
  Timothy Spall (Mikado): Peter Pettigrew (Wormtail) (2004-2011)

[20] Frederick Bovill was the only member of the original cast of *The Mikado* who did not appear in any other Gilbert and Sullivan productions. When shortly after the opening it became obvious that Bovill could not sing the low notes in "Brightly dawns our wedding day," he was replaced in this song by a newly-created character called Go-To, sung by Rudolph Lewis.

[21] The following actors played roles in Mike Leigh films and the Harry Potter series but not in *Topsy-Turvy*: Gary Oldman (Beethoven in Rose's *Immortal Beloved*). Leigh's *Meantime,* and Sirius Black in Harry Potter; Imelda Staunton in Leigh's *Vera Drake* and Dolores Umbridge in Harry Potter; David Thewlis in Leigh's *Naked* and Professor Lupin in Harry Potter.